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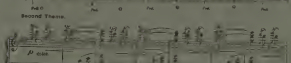
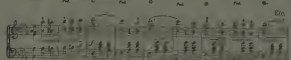
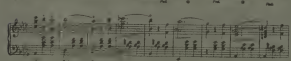
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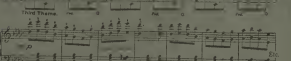
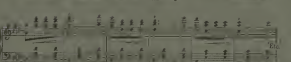
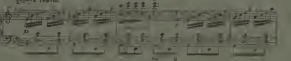
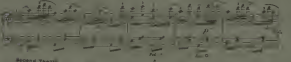
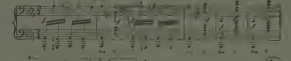
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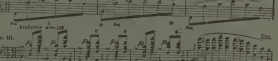
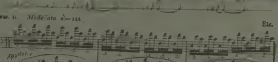
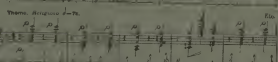
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[KUNKEL'S ROYAL EDITION.]



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GENERAL EDITORIAL REMARKS.

- 1 At first, practice each hand alone, very slowly, and with uniform strength (piano), raising the fingers freely from the knuckle joints. When each hand can thus perform its part smoothly, at a slow tempo, accelerate the time until the study can be played as fast as the first metronome indication calls for. At the appearance of the slightest hesitation or indistinctness, return to slow practice. It is only after having mastered the mechanical difficulties that both hands should be tried together.
- 2 Hold the wrist always very loose. Take care not to stiffen, in the least, the tendons and muscles of the wrist.
- 3 In playing scale passages, always incline the hand a little towards the thumb so as to facilitate the crossing under of the thumb and the crossing over of the fingers.
- 4 In striking hold the fingers rounded (archlike), see illustration No. 1, if you desire a beautiful, firm, full, velvety tone. Never permit the first joint of the fingers to relax so that the first two phalanges (bones) of the fingers shall form a curved line, as shown by illustration No. 2. This is a fault committed by 95 out of every 100 pupils, sometimes through weakness of the fingers, but oftener through mere carelessness.
- 5 Play each etude, also *pp.*, then *p.*, then *mf.*, *f.* and *ff.* When played *f.* or *ff.* be very careful to resist the temptation to use arm pressure; the keys must always be struck with the finger power only. When the etude can easily be played either *pp.*, *p.*, *f.* or *ff.* practice it with the proper light and shade, as indicated by the dynamic marks.
- 6 Always give the notes their full value, that is, keep the finger on the key struck until the value of the note ceases.
- 7 Heed the fingering scrupulously as marked, for no one can ever become a good pianist without using correct fingering.
- 8 Where two kinds of fingering are given it is for the teacher to decide, taking into consideration the natural conformation of the pupil's hands, which will prove the most advantageous to the pupil.
- 9 All notes or chords marked with an arrow must be struck from the wrist, otherwise the attack (*attaque* French, *Einsatz* German) will be clumsy, stiff and hard. After the notes or chords so marked have been struck, a strict *legato* must be preserved throughout, as indicated, until the comma is reached (*q*), when the hand must be gently lifted. Close attention to these two most important factors in piano playing (the proper attack and the timely withdrawing of the hands) is the essence of correct phrasing and the corner-stone of artistic playing. By *legato* is meant the keeping down of each key during the full length or time-value of the note, and until the following note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot the rear one is lifted, not before. *Legato* playing is accomplished in precisely the same manner.
- 10 When chords follow each other that must be connected *legato*, and the *legato* can not be effected in every voice, the essential notes that must be sustained are connected by dotted lines. Thus sustaining the principle notes, we scarcely notice that an absolute *legato* has not been preserved.
- 11 The pupils would do well to read these remarks at least twice a week if not daily, thereby greatly benefiting themselves and lessening the task of their worthy teacher.



33 ETUDES.

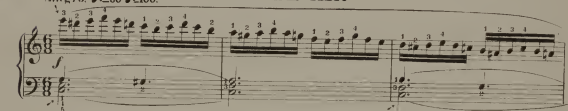
A. Loeschhorn, Op. 66.

Repeat exercise from 8 to 12 times.
Preliminary exercise. ♩ = 80 ♩ = 100.



Allegro. ♩ = 80 ♩ = 100.

ETUDE XII.



Book II.

981-22
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The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various dynamics and articulations:

- System 1:** Starts with *mf*. The right hand has chords, and the left hand has a rhythmic pattern. Dynamics include *poco a*, *poco cres.*, and *crn.* with a final *do.*
- System 2:** Continues the rhythmic patterns in both hands.
- System 3:** Features a *f* (forte) dynamic in the right hand.
- System 4:** Starts with *mf* and includes a *cres.* (crescendo) marking.
- System 5:** Marked *Sempre f* (Always forte).
- System 6:** Ends with a *f* dynamic.

The notation includes numerous fingerings, slurs, and articulation marks throughout the piece.

Repeat each exercise from 8 to 12 times.
Preliminary exercises in the Keys of F, F \sharp , E \flat and E.

♩ - 88 ♩ - 120.

A \sharp in the Key of F \sharp G \sharp in the Key of E.

ETUDE XIII.

♩ - 88 ♩ - 100.

Andante con espressione.

l'accompagnement leggiero.

molto cantabile.

2x 4/8

8 Repeat each exercise from 8 to 12 times.
Preliminary exercises in the Keys of C, C \sharp , F \sharp and E.

Exercise 8

♩ = 80 ♩ = 112.

ETUDE XIV.

Allegro. ♩ = 80 ♩ = 112.

mf

This image shows a page of musical notation, likely for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. Above the staves, there are numerous fingerings (numbers 1-5) and breath marks (vertical lines with dots). Dynamic markings include *p* (piano), *f marcato* (forte marked), and *mf* (mezzo-forte). The piece appears to be in a minor key, given the presence of flat symbols (B-flat and E-flat) in the bass clef. The overall style is characteristic of late 19th or early 20th-century musical notation.

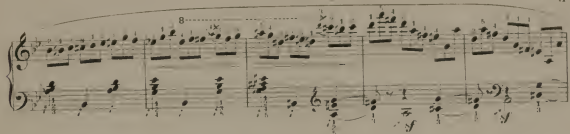
- 10 Repeat each exercise from 8 to 12 times.
Preliminary exercises in the Keys of G minor, G and G^b major.
• - 100 • - 132.



ETUDE XV.

Viv. • - 112 • - 160.





Repeat each exercise from 8 to 12 times.
Preliminary exercise
ten. $\text{♩} = 88$ $\text{♩} = 112$.

B minor.

A minor.

C minor.

ETUDE XVI.

Andante. $\text{♩} = 88$ $\text{♩} = 112$.

ten.

poco calando *ten.* *ten.*

cres. *en* *do* *f*

decres.

mor. *en* *do*

14 Repeat exercise from 8 to 12 times.
Preliminary exercise.
♯-492 ♯-130.



ETUDE XVII.

♯-74 ♯-95.



This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings (1-5) are indicated throughout. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a *ten.* (tutti) marking. The page number 981 - 22 is printed at the bottom right.

**ETUDE XVIII.***Allegro ma non troppo.* ♩-100 ♩-132.

This page of musical notation consists of seven systems, each with a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a treble staff with a whole note chord and a bass staff with a continuous eighth-note pattern. The second system has a treble staff with a whole note chord and a bass staff with a continuous eighth-note pattern. The third system has a treble staff with a continuous eighth-note pattern and a bass staff with a continuous eighth-note pattern. The fourth system has a treble staff with a continuous eighth-note pattern and a bass staff with a continuous eighth-note pattern. The fifth system has a treble staff with a continuous eighth-note pattern and a bass staff with a continuous eighth-note pattern. The sixth system has a treble staff with a continuous eighth-note pattern and a bass staff with a continuous eighth-note pattern. The seventh system has a treble staff with a continuous eighth-note pattern and a bass staff with a continuous eighth-note pattern. The page ends with a double bar line and a repeat sign.

mf

f

mf

f

scrum.

more.

Repeat each exercise from 8 to 12 times.

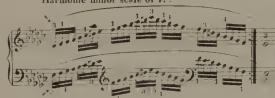
Preliminary exercises. ♩ = 88 ♩ = 120.



Scale of E^b major.



Harmonic minor scale of E^b.



Melodic minor scale of E^b.



ETUDE XIX.

Allegro brillante. ♩ = 88 ♩ = 120.

A 24-measure étude in E-flat major, marked 'Allegro brillante'. It consists of three systems of two staves each (treble and bass). The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingering instructions. The key signature has two flats (B-flat and E-flat).

Musical score for piano, consisting of six systems of staves. The notation includes various dynamics, articulations, and performance instructions.

Dynamics and performance instructions visible in the score:

- f* (forte)
- p* (piano)
- leggiera assai.* (very light)
- simili* (similar)
- mf* (mezzo-forte)
- pesante* (heavy)
- a tempo* (at tempo)
- ff* (fortissimo)

The score is marked with various fingerings and articulations throughout the piece.

931-22

Repeat each exercise from 8 to 12 times.
Preliminary exercise. ♩. 80 ♩. 100.

Scale of D^b major.



Harmonic minor scale of C[#] (D^b)

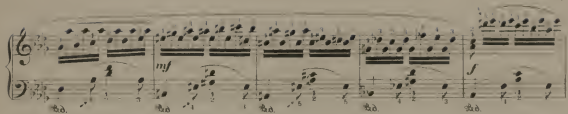
Melodic scale of C[#] minor (D^b)



ETUDE XX.

Allegretto tranquillo.
il canto marcato e legato.

♩. 80 ♩. 100.



Repeat each exercise from 8 to 12 times.

Preliminary exercise. ♩ 112 ♩ 144.

Scale of E major.



Harmonic scale of E minor.

Melodic scale of E minor.



Andante cantabile. ♩ 112 ♩ 144.

ETUDE XXI.

Etude XXI is a piece in E major, 2/4 time, marked Andante cantabile. It consists of five systems of music. The first system includes a piano (p) dynamic marking. The second system includes a simile (simili.) marking. The third system includes a mezzo-forte (mf) dynamic marking. The fourth system includes a piano (p) dynamic marking. The fifth system includes a mezzo-forte (mf) dynamic marking. The piece features a continuous eighth-note pattern in the right hand and a simpler eighth-note accompaniment in the left hand. Fingerings are indicated by numbers 1-5.



24 *The semi-staccato in the preliminary exercise and in the etude must be produced entirely by finger action.*

Repeat each exercise from 8 to 12 times.

Preliminary exercise. ♩-72 ♩-100.

Scale of B major.



Harmonic scale of B minor.

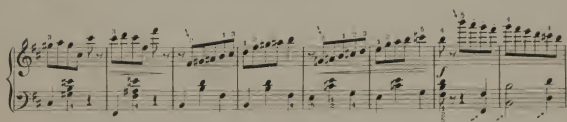
Melodic scale of B minor.



ETUDE XXII.

Commodo. ♩-132 ♩-76.





C. G. L + map

I

2.

III

1	2	3	1
5	4	2	1

1	2	4	1
5	4	2	1

1	2	4	1
5	3	2	1

A. A. L E.

1	2	3	1
5	3	2	1

2	1	2	4
3	2	1	3

1	2	4	1
5	3	2	1

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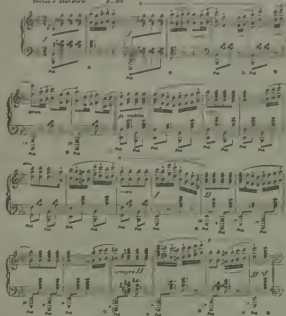
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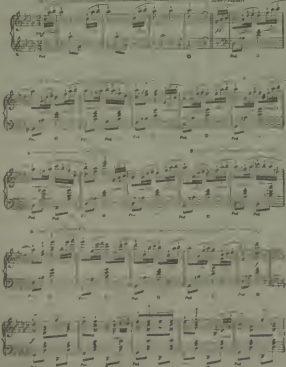
HEATHER BELLS POLKA

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Solo-Organ



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A SUMMER IDYL.

The young ibisbird plays a love song upon his door

Charles Kunikel, 405

Moderato. ♩ = 114

from the product carefully as both contain

The insertion of a disk and a worm in place with the posterior air

the world without soft beds

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The shepherd gives a signal

to his dog to bring the flock under shelter

from within the cord

The rain begins to fall

Estc

NOTE.—At A a keratinous tender core is to be felt. This is effected by rubbing with the palm of the hand on the lower tibia, *B*, *C*, all the knee past *D*, after which the foot of the patient continues as written. The whole treatment produces an immense effect.